

## IN THE 1830 STYLES.

The Shirt-Waist Suit Now the Thing to Wear.

MORNING DRESS FOR WINTER.

New Costumes Smart and at the Same Time Simple.

A Decided Change From the Summer's Sporting Clothes—New Materials Made Up in New Ways—Wide Floating Skirts to Be Worn—Manifestations of the Blouse—Very Stylish Trimmings on the New Gowns—Not All the New Models Simple, Though—Some of the Elaborate Costumes.

Women have grown tired of wearing sporting clothes indoors, of dressing every morning as though they were about to rush off for a game of golf or tennis, a mountain tramp or a shooting trip.

A rough tweed skirt and a mannish shirt waist may seem a fairly suitable morning garb eight months out of the year, when

is a fashion suited to every known material except possibly chiffon or fur.

The material especially designed for the winter cotton shirt waist dress is called waisting. It is really a very heavy-weight cotton cheviot, soft and pliable, but firmly woven and quite as warm as the average unlined silk or wool waist.

It has a very coarse cheviot weave, usually a white or cream ground with narrow stripes in dark colors. The white expanse between the stripes is dotted or splashed with some vivid color.

A morning frock of cheviot or waisting, shown in one of the illustrations on this page, is made up in a novel paneled and plaited design, smartly tailored and trimmed with buttons. The fulness in the blouse, the sleeve and the skirt has the effect of being pulled through cut-out panels which are overlapped in sections and held in place by bone buttons.

The waisting used in this suit is cream white, striped with black and dotted with

these wools are especially prepared so that they will wash without shrinking or fading.

French flannels appear in both pale and bright colors. The Scotch flannels nearly always represent a combination of vivid hues dear to the heart of the clansman. French flannelette, a new and very pretty material, and Jaeger flannel usually show the palest of pastel colors combined in stripes on a cream white ground, usually with a hair line stripe of black.

A charming blouse of gray and light blue striped flannel is made open at the neck to wear with a chemisette of white linen. Tailor lapels without a collar give a novel effect which somehow exactly suits the tailor house dress. The blouse is full, but without the exaggerated puff or dip at the belt.

The front shows the fashionable wide tablier stitched to imitate a double vest. Shoulder caps that are really tight little sleeve caps meet the tablier.

Carved ebony buttons, which are one of

side plaited and machine stitched. The hem is stitched in with dark blue coarse sadder's silk.

One of the sketches on this page shows a lovely morning frock of cream white thin flannel striped with palest yellow. The very wide shouldered 1830 yoke is scalloped and cut to form a point where it laps in front and is stitched and embroidered in yellow silk.

The sleeves have the effect of a long coat model fitting the inner arm closely, with the outer part cut out and filled with a balloon puff, which meets a long curved cuff below the elbow. A yellow velvet scarf edged with black and white silk fringe finishes the stock.

The skirt is of dull white kid filled on a fitted lining and clasped with a jeweled buckle set in bright Roman gold. The exceedingly full skirt hangs in long straight folds, which drag on the ground in a most impossible and artistic fashion. It is unlined and finished with a deep hem.

A third flannel suit shown in one of the illustrations is in dark brown and of the twilled French variety. The 1830 blouse is very novel and striking, having the yoke and sleeves cut in one piece. The shoulder has a slot seam which ends in an inverted box plait half way down the sleeve. The effect, although entirely new

trim tablier and shoulders. A shallow, gimped and huge balloon sleeves are made of the finest of cream white silk batiste, the sleeves having adjustable cuffs of plum velvet.

A graceful semi-1830 skirt is full at the sides and ends, but is modernized a trifle by a plain front breadth, and is also cut short to show Colonial shoes with high Cuban heels. A very wide curved crush velvet belt is of plum velvet nearly black in tone with an art nouveau buckle in plum color enamel and old silver.

For a slender girl a stylish house party shirt-waist suit is of blouet-colored batiste trimmed with artistic braid of black, white and yellow. A battlemented yoke, very long shouldered, overlaps the shirred upper



part of the blouse. Below the shirring the blouse is box plaited half way to the belt.

The sleeves are made exactly to match the blouse, and puff out in a mammoth balloon below the elbow. A wide turned-up cuff is shaped, and trimmed to match the yoke.

It is rather a novel idea to wear a blouse so dressy as this with a stiff white linen collar and black string tie, but occasionally this winter a perfectly plain linen collar will be seen with a string or four-in-hand tie worn with elaborately dressy blouses of silk, velvet or lace. In this instance it brings a rather dressy frock sharply into line with the shirt-waist suit.

The skirt is cut in flowing lines most becoming to the tall slender girl who is athletic enough to walk well. The front breadth is plain, and the very full sides and back are shirred in clusters at the waist and again just above the knees. There



is a slight train, but less length at the side and front than in most of the 1830 skirts.

But one wool heavy shirt-waist dress is shown on this page, and that is of tan panne zibeline. A perfectly plain surplice blouse opens over a chemisette and undersleeves of wheat-colored mulle. The flat trimming bands of self material are studded with big gold bullet buttons.

The skirt is cut so plain as to closely resemble an ulster, a circular design, very wide at the foot and just escaping the ground, with large ulster hip pockets and button-studded bands. A wide black enamelled leather belt gives the final extremely smart touch.

This design will reproduce beautifully in velvet, corduroy or uncut velvet for cold weather morning wear when visiting in smart country houses.

But to return to simpler modes in wash goods. A very practical design for everyday morning wear is of linen voile. The 1830 effect is given by a broad tablier and yoke cut in one.

The tablier is laid in inverted plaits which have the effect of three penicil tabs, the centre one reaching the belt, the two shorter ones extending down halfway and ending in a point. The yoke, which also forms sleeve caps, is curved back to the tablier and pointed like the bands.

The back of the blouse has a plain, deep round yoke, is unseamed and droops well over the belt. A very pretty narrow belt

is laid in wide, inverted plaits. The yoke is deep and curved and ends in the front in a tablier running to the belt.

In the back the tablier is divided into graduated tabs. The fulness of the sleeves is gained from inverted box plaits which end at the elbow.

The skirt is very modern indeed. It escapes the ground fully two inches and is box plaited all the way round, the plait ending and flaring below the knees. A wide black leather enamel belt is worn and a stiff black satin tie.

Rabbinical Divorce All Right. From the Cincinnati Enquirer. CHICAGO, Sept. 22.—A rabbinical decree of divorce has been held to be valid by Judge Gibbons of the Circuit Court of this city.

Max Uraber, a Russian Hebrew, was married nineteen years ago to Sarah Uraber. He came to the United States, his wife refusing to follow him after remaining in Russia, and his wife demanded a divorce and \$500 rubles. The rabbi, after a long and arduous journey to America, and when he had saved the money he sent it and a Jewish decree of divorce to her. He then married again.

His first wife came to Chicago and demanded more money. Uraber refused to give any. She thereupon had him arrested for bigamy. He was tried and found guilty. Sentence, however, was suspended. Uraber then made up a case to test the validity of the Jewish decree called "get," granted in Russia, the divorce obtained having been handed over to her by a council of rabbis in solemn session in Russia, according to the Russian laws.

Judge Gibbons held that in the absence of any proof of fraud the decree was valid and must be recognized by the courts of Illinois.

The leg-of-mutton sleeves have slot seams on the top, which end at the cuff in a lap point. Wide, double inverted box plaits in the back and front breadths of the skirt give the side gore the effect of wide panels. The narrow space between the box plaits is stitched and trimmed with buttons.

A wide, curved yoke with a stole front is the usual feature of a morning suit of brown linen moire. The neck of the yoke is cut low and crossed under the stole, surplice fashion. A linen chemisette is hidden by a bow and sash ends of brown peau de sole.

The skirt to this blouse is extremely quaint and old-timey. It is very long and is filled around the waist. It is trimmed at the bottom, first with a deep band of knife plaiting, and below that an old-fashioned scant flounce.

An exceedingly smart morning dress of

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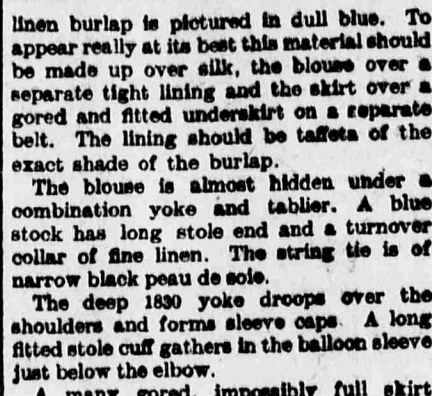
covering the entire head—natural in appearance, soft and fluffy to the face.

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linen burlap is pictured in dull blue. To appear really at its best this material should be made up over silk, the blouse over a separate tight lining and the skirt over a gored and fitted underskirt on a separate belt. The lining should be taffeta of the exact shade of the burlap.

The blouse is almost hidden under a combination yoke and tablier. A blue stock has long stole end and a turnover collar of fine linen. The string tie is of narrow black peat de sole.

The deep 1830 yoke droops over the shoulders and forms sleeve caps. A long fitted stole cuff gathers in the balloon sleeve just below the elbow.

A many gored, impossibly full skirt

completes this distinctively 1830 costume. The voluminous draperies are trimmed with three very inadequate looking bands of machine stitched burlap. It would show one of the newest fashion fads if, instead of machine stitched bands, there were rows of lace insertion on the skirt, in white, distinctively showing the blue silk petticoat underneath, without a particle of lace trimming on the waist.

Two beautiful shirt-waist dresses that are to be worn at a Thanksgiving house party at Tuxedo this fall are all white, one of Shanghai silk, the other of white hopsack. The blouse of the Shanghai silk is elaborately tucked and plaited to imitate a deep bound yoke and tablier, front and back.

The top of the sleeves is puffed and plaited and tucked like the blouse, and the inner arm part is cut like a tight coat sleeve and finished with tailor stitching and buttons. A white dull kid belt is laced on a fitted lining, which is fully four inches wide.

With a very conventional neck dressing a smart black satin tie is worn. The skirt is a mass of side tucks in groups and side plaitings. It is long and flares in a wide frout-frou over a long petticoat of lace and accordion plaiting.

The piqué suit is much more tailor made and simple. The fulness of the blouse

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## THE ART OF THROWING KISSES

PART OF THE SOCIAL ETIQUETTE OF SOME NATIONS.

It is a Pretty Performance—Also It Avoids Dangers for Which Some Physicians Censure Actual Kissing—A Spanish Woman Describes the Process in Cuba.

The art of throwing kisses is not practised as much as it might be. There is a good deal to be said in its favor.

There never lived a pretty girl who did not know, naturally, how to throw a kiss.

Perhaps this is extreme, and it would be more correct to say that there never lived a pretty girl who did not want to know how to throw a kiss. Going further than that, it would be safe to add that there ought never to be a woman, under the sun, who did not possess the art.

As evidence of the fact it may be said that kiss-throwing is considered by some nations as part of the etiquette of society and of the family. Kiss throwing was considered such a fine art in the gardens of Pompeii that the young women of Roman society took lessons, learning how to do it prettily toward each other.

For it is not always a man at whom a pretty woman throws a kiss. Far from it. Americans do less throwing than other nations. A cynical man said it was because they preferred to kiss at close range. This may be. Yet, any way, it is a pretty form of salutation.

Then again there are health considerations to recommend kiss-throwing rather than actual kissing. Cheek kissing went out of style in English society three years ago in consequence of a crusade against it. Numerous physicians, English and American, were interviewed on the question whether kissing was bad. They decided that it was bad for the lips, bad for the mouth and bad for the complexion and worst of all, it was bad for the general health.

Kissing went largely out of vogue among society people and is not now nearly so popular as it once was. When girls of fifty years ago met, wherever it might have been, upon the street or in the house, it was their custom to kiss.

They even kissed in church, and it is not so very long ago that an English clergyman publicly rebuked two women for kissing while seated in the church pews. Their excuse was that they had not seen each other for several days.

It was so common in the street that women and girls, meeting on the public thoroughfares, made no bones of saluting each other with a loud smack. It was as frequent in the street as the handshake, and was a commonplace salutation.

To-day the kiss in public is almost unknown. Women meeting each other in the street, well-bred women, do not kiss, and women meeting in parlors at receptions and in the evening at entertainments, exchange a handshake, but no more.

The discussion on kissing and its evils undoubtedly brought about the change. And it did another thing in the line of the permanent reduction of the kissing practice. It tended to reduce the amount of kissing bestowed upon children by elderly people.

It was Jeannette Miller who taught her little daughter not to be kissed. At the age of 3 the child would firmly, but politely, refuse to have a kiss planted upon her mouth by a stranger. When a little older, she would not suffer the caress at all.

A great many women, some of them old enough to be setting more or less of a kissing babies. This, the learned authorities will tell you, stops the breath, makes the heart beat irregularly, in fact, temporarily smother the child. "I suppose it smother people," said a young woman, "but people who are so foolish really ought to be offended. I put up my hand and say, 'I hate don't'."

The girl who says "I hate don't" to a kiss effectively has added a great deal to her accomplishments. She has at her command a series of the most charming little gestures that ever came from the hand of mortal woman.

The art of kiss throwing is an acquired one. It begins with the correct position of the body, which is slightly bent forward from the waist line, a mere tip, but a graceful one.

The head should be lifted, the chin thrown up and the eyes should be directed toward the person who is to receive the kiss. Always look at the person at whom you are blowing a kiss. Never look down or else, for it is the witchery of the eyes that counts.

You do not really get the kiss, only its perfume as it floats toward you, but you do get the smile that is in the eyes, the eyes that are lighted for you specially.

In throwing the kiss the hand must not touch the lips, but only gracefully glide toward the mouth, and the fingers must be slightly wave, and the kiss is wafted your way.

But let a Spanish woman tell the way they throw kisses in Havana. "You take a kiss that is already on your lips," says the señorita, "and you deliver it so. You breathe the kiss and you look the person in the eyes. The man, if he be a gentleman of spirit, will bow and wait—wait until he receives the kiss, which he will do in a minute. You raise your fingers, which must be as pink as the tips as possible, and you slant your hand toward the light."

"This is to make the finger tips look the rosier and to make the nails glisten. It is very necessary, this slanting toward the finger tips toward the light. You must let the sun hit them if you can."

"Then you kiss your finger tips, and you wave them, and the man, if you be throwing a kiss at a man, who is your brother, perhaps, or your husband, or maybe your fiancé, bows and smiles and bows again."

"Maybe he touches his hand to his heart. And then the kiss throwing is over. It is done for the day. But, oh, it was such a chance for beauty."

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sport is calling from forest and stream, from links and court; but in winter there must be indoor mornings, when the open fire waxes more successfully than wind or rain, and then there are also perchance some duties; so why not pretty feminine indoor frocks that suggest peace of mind instead of activity of body, that trail and

In cut. It touches the ground all the way around and is bound in the good old way with a simple band of velvet, brown, to match the waist trimming.

When these wide floating skirts are lined, the under petticoat and the upper skirt are cut in the same pattern and made up together, exactly as they were in the days of hoopskirts and poke bonnets. The very thinnest and softest of silk or silk crepe is used for lining these voluminous draperies to lessen the burden of the daily walk through life.

Crean crepe is used for the very light-weight goods, and pongee, Shanghai silk and twilled taffeta, soft as an old time

lute string ribbon, to line heavy-weight materials.

Girls who like the appearance and warmth of wool in frosty weather will have their morning suits of some of the new thin wash flannels, the pale tinted thin textured Jaeger, the plain or novel bright striped French flannel, Scotch flannel in clan plaids or the very fine soft American check flannels. All

which and do not bring visions of records and scores and strenuous success!

But a fashion cannot make a place for itself without some special quality. It must have the force to push aside existing modes; it must be odd enough or pretty or startling or difficult enough to prove itself far more desirable than its predecessor.

The 1830 shirt waist suit will be the vogue for morning winter wear for two reasons: One is that it is a decided and delightful change from sporting clothes at the breakfast table, and the other that with real simplicity it has an air of decided distinction.

It gives a woman a chance to look very smart and yet be very plainly dressed. If tailor made, so much the better. But very pretty ones are not beyond the skill of a tailor-made dressmaker, and it



Yale blue; the buttons are of bright blue Chinese enamel, and the belt a wide crush girdle of Yale blue leather. The long-shouldered effect is gained by the sleeve panel running half way up to the neck and forming an uninterrupted line from throat to wrist.

Other heavy new wash goods that will be used quite as much as wool for these suits are crash voile, open mesh and very heavy cotton homespun and hopsack, firmly woven and closely imitating the wool by the same name; linen duck, linen burlap, linen moire, and a cotton pongee that wears and washes well only when it is expensive.

Pongee cotton is very soft and graceful and especially adapted to the full 1830 skirts. A manner of making it up which is most effective is shown in the centre cut.

The blouse is full with a shallow, long-shouldered yoke cut in battlements. The yoke, stole, collar and cuffs are stitched with brown saddler's silk and trimmed with silk rings, which on the collar are run through with brown velvet. A wide stole band gives a smart tailor look to the front of the blouse, which, like the sleeve, is plaited full and fine where it joins the yoke.

The skirt is the plainest of 1830 models, of many gored flaring from waist to hem, with a plain front breadth, and back and sides gathered on the belt—a skirt that could be worn over a crinoline without an extra yard of goods or the least change



the novelties for winter wash dresses, trim the tablier just below the revers. A black satin tie and black patent leather belt make the smart shirt waist finish for this blouse.

The skirt worn with it is typical of the before-the-war fashions, the same length all the way around, full and dragging on the ground. It is trimmed with a group of machine stitched bands just at the knees, in the wholly meaningless way the skirts were trimmed back in those days. As an article of wearing apparel, it is difficult to walk in, difficult to hold up, and running in it would mean a fearful cropper at the very start.

Shirt waist suits of the bright Scotch

plaid flannel will be considered very stunning for midwinter morning wear. A beauty shown in one of the illustrations on this page is in peacock blue and green trimmed with bands of plain peacock blue silk and with beetle wing buttons, which are as iridescent as the eye of a peacock feather.

A string tie is made to match the straps, and there is an exceedingly smart belt of new dark blue leather, a full three inches wide and plaited like an old-fashioned Gordon belt.

There is a distinct change in belt this winter. They are all wide, from 3½ to 4 inches, some of plain enamelled leather showing righty their full three inches of width of scarlet, blue, black and white, and some of very softly finished dull kid, which folds and plaits into the most graceful of crush girdles.

A more modern skirt is worn with the blouse just described. It is short and

in the centre cut is of silk and linen lawn. The blouse, though one of the plainest 1830 fashions, is one of the most exaggerated of these old-time models.

It is made up of plum-colored taffeta. The shoulders extend down on the arm fully three inches below the armpit. The severely plain blouse imitates a tablier front by stitched overlapped sleeves.

A galloon of plum velvet and silver braid

is very quaint and old-fashioned.

The fulness of the blouse is taken up in inverted box plaits where it meets the yoke. Bands of pongee colored taffeta bound with black form a geometrical trimming on the stole, blouse and sleeve bands.

A full plaiting of white linen lawn makes the Colonial flou. A skirt made full by inverted box plaits flaring at the knees is cut long enough to rest on the ground a full inch all the way around and joins the waist under a crush belt of pongee colored leather.

In the centre cut is shown an 1830 suit of mouse colored corduroy. A narrow tablier bound with white dull kid half covers the front of the blouse. The bretelles and sleeve puffs are bound in the same fashion and trimmed with cut steel and white enamel buttons.

The blouse opens over a gimped of pearl gray chiffon velvet, embroidered in cut steel. A wide white belt is of elephant skin fastened with gun metal buckle. It is a blouse intended for rather elaborate house party morning wear instead of the usual home consumption.

The skirt is perfectly plain and very long and very full. In the soft, heavy, dragging corduroy it is extremely graceful made in this way.

Another house party morning frock shown

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